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One of the relatives goes to the man who knows the ceremony. He says, "We have been unable to bring up our children. We need you to help us."

My relative sits there. He just makes some kind of sound in his throat first. Then he says, "Well, I'll do it. But I need a buckskin with a piece of turquoise tied at the middle of the head and a yellow horse. Give two other things, anything you wish, just so it makes four, a set of four."

They get these things together and bring them to him, and the ceremony takes place.

Once he has accepted the task, the shaman busies himself with the construction of the cradle. With prayers and ritual, oak, ash, or walnut is gathered for the ovate frame, and sotol or yucca stalk for the cross-pieces that will form the back of the cradle.

For the back part of the cradleboard, the cross-pieces are of sotol if the cradle is for a boy, and of narrow-leafed yucca if it is for a girl. The sotol, which is jagged edged along the leaf, is called the boy, the "he"; the yucca is called the girl, the "she." These plants are brother and sister, we say.

This sex distinction, however, is not acceptable to all.

A canopy to shield the child's face is made of the stems of red-barked dogwood, mock orange, or Apache plume. A piece of ash connects the frame and the canopy, and ash or oak is used for the footrest. The bedding is of wild mustard, and a pillow of *Solanium trifolium* prevents excessive movement of the head. The buckskin covering for the frame is usually colored with yellow ocher. In the buckskin which covers the top of the canopy, symbols are cut which sometimes have sex value. The girl's cradle is usually decorated with a full moon or half-moon; the boy's cradle, with a cross or four parallel slits.

Some feel that cradleboard materials may be prepared in advance but that, once actual construction has started, the work should be finished the same day. Others permit the outer frame to be made on one day and the cross-pieces and canopy on another. Still others have no strong conviction about the length of time to be allotted to the process as long as the cradle is ready when it is needed. It is assumed that all steps in the construction have been accompanied by prayers for the welfare and long life of the infant. The shaman ties protective amulets on the cradle—bags of pollen, turquoise beads, and pieces of lightning-riven wood.

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291 as frequently as the others. In the two bands which favor the [554] high moccasin, the possession of a pair of this type is a point of [184] prestige: "The moccasin is worn high when you are able to have this kind. All people of influence had them this way." The seam [386] line at the foot, especially on "dress" moccasins, is often painted red, the upturned portion of the toe may be variously painted, too, and sometimes the folded portion of the upper or the entire moccasin is colored with yellow ocher.

[411] When the man is out hunting, raiding, or fighting, he wears a belt of buckskin or rawhide to which a knife sheath is attached, but in times of peace he seldom takes the trouble to don this when he is around camp.

302 After the spring ceremony the hair is allowed to grow. "We all wear long hair. A person doesn't dare cut his hair off with a [777] knife. He has to take good care of his hair. To cut it brings bad [765] luck. The only time you do that is when a member of your family has died." A man leaves his hair unbraided. He pushes it to the sides, out of his eyes and over his shoulders, and it is held in place by a band which crosses his forehead.

[824] Yucca root, pounded, is used for shampooing the hair. "After [237] washing the hair, they use fat on it to make it stick together. Also marrow from the shinbone of a deer is used for this purpose."

The faces of the men are smooth; all facial hair is plucked with the fingernails as soon as it is noticed, because "the Chiricahua [777] don't like whiskers." There are exceptions, of course. "There is [787] one man who has let his beard grow for good luck. He told me that when he was young he had a dream that he would have good luck if he let his beard grow. He is over sixty years old now and still has a moustache."

302 At times of dance and celebration a mixture of grease and red 535 ocher is rubbed on the cheeks, and there are other face paints. "Paint is used for decoration when there is any gathering or dance. It can be put on at any time. Sometimes a person puts [824] circles on each cheek; sometimes some other markings. A few put a streak of sticky mescal juice on each side of the face."

000 In addition to decorative face-painting, there is a great deal of

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addition to decorative face-painting, there is a great deal of painting for ritual reasons. The coloring of the patient's face by the shaman (often with sacred substances such as pollen, specular iron ore, or white clay) is one of the important elements of the ceremonial pattern. Thus the child becomes used to seeing individuals whose faces are marked with lines of white clay or whose cheeks are decorated with symbols of the sun, moon, stars, or various constellations. 302 788 755 386 531

The men tattoo themselves but limit the area to the inner part of the arms "because there is more flesh there and it is more tender." The colors used are red and blue-black. The red is obtained from red ocher or the juice of ripe prickly pears; the black, from charcoal. The material is laid on the skin, moistened, and punched in with a cactus thorn. Typical designs are stars, constellations, and zigzag lines symbolizing lightning. Sometimes these relate to the shamanistic rites of the individual. For instance, one man who claims power from lightning has tattooed markings representative of his tutelary. But most tattooing is merely decorative. In time the designs lose their sharpness and after many years can scarcely be distinguished. 304 386 824 531 756

The men have earrings, necklaces, bracelets, bandoleers, and pendants. Turquoise and white shell beads are worn. "The 'ancient people' [prehistoric Pueblo inhabitants] gave us the turquoise. These people were careless with the stones, and the Chiricahua pick them up." Beads are also made from the segments of a long root (*Hilaria cenchroides?*) and from the seeds of the mountain laurel. Many of these ornaments are primarily of religious and protective value. 301 172 824 789

Abalone shell, too, is used in ritual contexts and is frequently worn. "People cut out a piece, drill a hole through it, and wear it. Often they are directed to do this by a shaman after he has cured them. The shaman himself might give the abalone to the patient. A piece of it is often fastened right to the hair." 237 755

A sachet of mint may be worn, particularly by young men who wish to make themselves attractive to the girls. 832 302

The woman wears a two-piece dress of buckskin—an upper garment and a medium-length skirt. High-topped moccasins 291

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These preparations tax the resources of any one family. Therefore, because of the pleasurable public aspects of the rite, individuals outside the relationship group may lend aid, and its approach is a signal for exceptional generosity in many matters. 881 431 476

The man who's with you [on the hunt] is ruling you. He tells you what he wants and takes it. But many times it happens this way: if you were out with a thoughtful man and you had a daughter who was going to have a feast next summer, this man you're hunting with might say, "Your daughter is going to have a feast, and you haven't enough buckskin. You keep all the hides." He would do that because maybe that might be your last chance to get buckskin.

Buckskin is needed for the ornamented dress which the girl will wear during the rite. At least five skins are required: two for the upper garment, two for the skirt, and one for the high moccasins. This clothing follows the ordinary dress in cut, but only choice materials are used, and the garments are decorated with special designs. The girl's mother, her grandmother, or some other close female relative may work on this clothing; but, if no one in the family has the requisite skill, an outsider may be hired. The maker proceeds carefully and according to prescribed rules. Doeskins or buckskins may be used, but the tail suspended from the jacket must be that of a black-tailed doe. For the upper garment the skin side faces outward; for the skirt the flesh side is out. 881 292 294 [602]

The garments are decorated with designs symbolic of the forces which will be supplicated on behalf of the girl. The morning star and the crescent moon may be represented, as may a stepped design symbolizing the dwelling. Circles indicate the sun, and fringes streaming from their centers, the sunbeams. Connected arcs stand for the rainbow. Before the dress is finished all parts have to be colored yellow, the hue of pollen. Yellow ocher may be rubbed on, or the buckskin may be dyed in a liquid prepared from algerita roots. [532] [386]

The dress must be blessed as well as beautifully finished: [789]

While it is being made they have someone sing for it. J. [a man] used to do it. But this singer is usually an old woman. She sometimes sings over it during two months. The family has to give her a great deal for these services. Sometimes the woman who makes it ties amulets on and sings for every string. [533]

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[88] [776] [539] White Painted Woman said, "From here on we will have the girl's puberty rite. When the girls first menstruate, you shall have a feast. There shall be songs for these girls. During this feast the masked dancers shall dance in front. After that there shall be round dancing and face-to-face dancing."

Other information, however, emphasizes the importance of the culture hero for this ceremony. "They do this ceremony according to the way Child of the Water directed them," said one spokesman; and another asserted that the culture hero "is the founder of this whole thing."

The pubescent girl herself is identified with White Painted Woman. During the four days and nights of the rite and for four days thereafter the girl must be addressed and referred to only as White Painted Woman. Her dress and decoration are meant to duplicate the costume which the benefactress of the tribe wore during her stay on earth. The very name, White Painted Woman, is symbolic of the body paint with which its first bearer was designed. [302] [386] At one point in the ritual the initiate is painted with white clay so that the promise of her name may be actualized. Throughout the songs and the prayers the girl is likened to her divine namesake; the structure that has been erected is described as "the home of White Painted Woman"; and, as an informant has put it, "the young girl is the image of the real one." [882] [789] [755] This may explain the control over the weather and the curative functions of the adolescent at this period.

The "little" rite.—The physiological fact of first menstruation is cause for great rejoicing on the part of the family of the girl and is so important that reference is made to it by a different term from the one which means "regular monthly flow." [881] [574] [192] Even though all is not in readiness for the prolonged ritual and celebration, the family and close neighbors gather for a feast and token ceremony, to be followed at a later date by the complete round of ritual.

They had a little ceremony for E. It was held at her parents' place. Quite a few people came down. There was a feast and social dancing. The girl was called White Painted Woman for the day of the little ceremony. The ceremony for the girl, who is about fourteen years old, came about noon. She was dressed in an uncolored buckskin costume without much design on it. I don't think it is finished yet. Mrs. S. acted as "she who trots them off" [the attendant] for her. W. sang. [993]

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On the mask, at the forehead or nose region, may be suspended a piece of abalone shell or turquoise. One shaman employs the shell "because abalone has strength, and the masked dancers should have the same strength as the abalone."

At its top the hood is attached to the horns[8] or uprights by spreading prongs of a piece of oak which has been split, soaked in water, and heated until it could be worked. At its upper end this piece is connected to the yucca or sotol frame which rises above it. A bunch of turkey feathers or some green juniper is tied at the point of union. The superstructure of wooden slats looks like a great, squarish candelabra balanced on the top of the dancer's head. It is essentially a horizontal bar to which vertical pieces approximately two feet high have been attached at the two ends and in the middle. From each end of the horizontal support hang two or four short lengths of wood called "earrings." These strike against one another, making a sound that has become a symbol for the approach of the dancers. From the tops of the vertical pieces float downy eagle feathers. The colors of the uprights are black, yellow, and green (blue);[9] red "would be used only by a witch on a masked dancer horn."

The shaman, drum in hand, may accompany his dancers to the edge of the clearing. Then, often, he will join the group of men who have gathered at the north of the ceremonial structure to sing for the masked dancers.

But the entrance of the dancers may be delayed still further, for they are often called upon at this time to cure. Yet the fiction of their purely social function at the puberty rite is maintained by having what serious ritual they attempt remain a private matter, unguided by the sponsors of the ceremony:

[8] That the headdress should be called "horns" is of special interest, in the light of the fact that Mountain Spirits are associated with the protection and guardianship of game animals, the most important of which have horns.

[9] Juice of the yucca leaf is mixed with charcoal, yellow ocher or a decoction from algerita root, and soft turquoise to obtain these colors. The addition of the yucca juice makes the difference between the impermanent paint used on the bodies of the dancers and the fixed color with which the headdress and sticks are painted. Green and blue are not terminologically differentiated.

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281 462 skin, the man cuts out the pieces to be used, and the woman sews them together.

281 386 The women color buckskin with a number of dyes of their own making. Dark brown is obtained from the juice of fresh walnut hulls, crushed and pressed. The buckskin is soaked in a mixture of the walnut-hull juice and water and is then re-worked to softness. Red is secured from the boiled root and bark of mountain mahogany. When this dye is lukewarm or cool, the buckskin is put in it and is left overnight or for a day; later it must be reworked with a stone until it is pliable. A yellow decoction is made by soaking algerita roots. The buckskin is left in the dye until it is yellow and is afterward pounded and softened. Yellow ocher is sometimes applied to the entire surface of a buckskin; as the color wears away, more ocher must be rubbed on.

294 237 283 Sewing is essentially the concern of the women, though men on the raid will do repair work. For thread, the woman needs sinew. Therefore the hunter, when he butchers an animal, always removes the sinew from the loin very carefully and presents it to his wife. Sinew from any large game animal is acceptable, though that from the deer is considered best. In recent times [178] sinew from the horse and the steer have come to be widely used. [412] With an awl made from the sharpened leg bone of the deer, the woman punches a hole in the skin she is sewing, moistens the end of the sinew, and runs it through the hole.

285 [462] [824] *Basketry.*—Basket-making is one of the many tasks for which the woman supplies both the materials and the labor, and she possesses a large fund of knowledge concerning substances and techniques. She rarely uses cottonwood, since it breaks too easily. She does not use willow unless no other materials are available. She knows that, if she gathers stems in the spring, she will have to let them dry for some days but that, if she takes them in the winter, they are dry enough to use almost at once.

285 824 The woman makes a coiled tray basket with sumac stems for the foundation and yucca leaves for the sewing material and designs it with yucca of various colors:

To turn the yucca yellow, put dry grass among the leaves in the yucca plant while it is standing in the ground; then set fire to the grass. The fire and smoke

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turn the leaves yellow. Then cut what you want. When you want the leaves green, cut those on the outside fresh and use them just as they are. The inner leaves of the yucca plant, the ones near the stem, are white, and they can be used to give still another color. 285 824

The ruddy tendrils found at the roots of the narrow-leafed yucca are worked into baskets for contrast and design. The outer covering of the seed pod of the unicorn plant provides a black substance. The sewing materials for the ceremonial tray basket used in the girl's puberty rite come from these pods. [386]

Tray baskets act as containers for dry foods and "for any little thing, like nuts." They are used in parching seeds, in winnowing, and in a variety of other ways. 285

The large burden basket is twined, and the withes employed are from the sumac or mulberry. The designs are seldom more than bands of color woven with strands that have been soaked in dyes similar to those used to color buckskin. Often the bottom is covered with buckskin or rawhide from which fringe and pendants hang. [824] [386] [531]

The water jar is in reality a pitch-covered basket. It also is made by the twined technique and is usually of sumac, or less frequently of mulberry. A hide or wooden handle is affixed to each side. Jars for tiswin are usually larger than those for carrying or holding water: 314 285

In the making of the water jar, the woman does it all from the beginning. She makes a woven basket. Then she gathers pitch. The only pitch used is that from the piñon tree. If it is in a hard lump on the trunk, she breaks it off; if it is sticky, she uses a piece of wood. She places it in a basket and brings it home, first laying some kind of grass or leaves in the basket so that the pitch won't stick to it. She puts the pitch in a pot and heats it until it gets soft.

When the pitch is soft enough, she pours or transfers it to the inside of the water jar she is making. She has a heated stone in there too and moves the basket around, so that the pitch spreads evenly. While she is putting on the pitch, she doesn't allow any other person near the fire. She must be there by herself. But, when she is weaving the basket, others can be around.

Sometimes she puts pitch on the outside, sometimes not. To put pitch on the outside, she has a stick with a piece of buckskin on. She dips this into the hot pitch and rubs it on. Then she lets it cool for a while; but, when it is still a little warm, she dips her hand into water and smoothes the jar to make it look nice. Sometimes before putting the pitch on the outside, she rubs the surface with red ocher. It looks pretty then, because the red shows through the pitch. A woman [386]

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After the craftsman has cut a branch, split it, and shaped and smoothed the wood, he lets it season. When it is dried to his liking, he "greases the wood and pulls it in every way until it is slick and shiny." The wood is bent over the knee or over a tree and tied. Then it is put in hot ashes and watched so that it will not burn. After it cools it keeps its shape. The bow wood is kept tied and allowed to dry for over ten days after this treatment with heat. When the double-curved bow is made, the heated bow wood is bent between two young trees growing close together.

The outer surface is usually painted a solid color; on the inner surface the maker puts a design by which his handiwork is known—a star, a cross, serrated lines, parallel lines, or a naturalistic figure. This may refer to his supernatural power or may be simply a decoration or an identification mark. The dyes used are vegetable or mineral substances made permanent by mixture with juice squeezed from heated yucca leaves. Though the bow is never backed longitudinally with lengths of sinew, it is often wrapped with sinew. Usually, however, this is not applied until the bow has been weakened by use. Horse hair is used, but less frequently, as the reinforcing agent.

When the bow is to be sinew wrapped, animal hooves and horns are boiled for two days, and the glue thus obtained is rubbed on the wood at the places where the sinew will cover it. Then the moistened sinew is wound around the bow, usually at the middle and at places on each side equidistant from the center. Glue is rubbed on the outer surface of the wrapping too, and the bow is left to dry. Occasionally, piñon pitch is substituted for glue. "The pitch is put on the sinew warm, and the bow is worked and bent back and forth to spread the pitch and work it in."

Sinew from the loin or the leg of the deer is saved for the bow string. The man soaks the sinew in water, separates it into strands, and rolls three of them together on his leg to form a string. The warrior or raider will have an extra string with him in case the one on his bow should snap. One informant claimed that the tough fiber from the mescal leaf, rolled on the thigh and

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714 281 steel knives and not before.) Then he rakes together sand and builds a fire on it. When the sand is thoroughly heated, he rakes the coals away and pegs the hide down over that place. Then he scrapes the fur from the outside and pegs it down again in another place that has been heated first. Now he takes it up and cuts the hide to the size he wants his shield to be. He makes two holes and ties on a handle big enough to grasp. Sometimes he has another handle so that his arm can be fitted in too. Some men design their shields with sun symbols or other things and paint them various colors. [531]

[531] [386] [126] Many shields are without buckskin covers and have the design painted on the rawhide. One of these which I collected is painted with yellow ocher and has a black morning-star design. More elaborate and Plains-like shields are not unknown, however.

Some shields are covered tightly with buckskin; the designs are painted on the buckskin. The buckskin is sewed onto the hide. Holes are driven through the hide for the purpose of fastening the cover on. There are tail and inner wing feathers of the eagle around the edge, and there are two more eagle feathers in the center. The eagle feathers mean that the maker has power. Just a few men had shields. [237]

To give a shield marked convexity, a wet hide is pressed into a shallow hole in the ground and left to dry there. Buffalo hide is said to have been the material liked best in former times, but the supply obtainable must have been very small. Almost all the shields which informants had made or had seen made were of cowhide.

411 The warrior may prepare another weapon, the war club. A round stone, the size of a man's fist, is covered with rawhide and connected by a short length of flexible rawhide to a wooden handle. The handle is often covered with buckskin. A loop is provided at the end of the handle for the hand. A horse tail or, after the introduction of cattle, a cow's tail is often attached to the end of the handle too. Such clubs, or "stone carriers," are sometimes painted red or black, especially along the handle. While they vary in length, the average specimen seems to be approximately twenty inches long from stone to handle end. [237] [531]

Less frequently another type of war club, really a hand ax, is made. A grooved stone ax head (more often than not of ancient Pueblo manufacture) is inserted into a handle which has been split to receive it. Pitch has been applied to the inner surface of [172]